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PAGANINI'S POWER DESCRIBED.

WHAT was Paganini's playing like, returned the old man. "What is there as it wa'n't like? I couldn't tell thee, lad—I couldn't tell thee. It was like a host soul a-wall'ring; the pit, it was like an angel a-singing afore the Lord. It was like that passage 'r' the book of Job, where 'tis said as 'twas the dead of night when deep sleep falleth upon men, and a vision passed before his face, and the hair of his skin stood up. 'Twas like a winter tempest 'r the trees, and a little brook 'r summer weather. It was like as if there was a livin' soul within the thing, and sometimes he'd trick it and it'd laugh and sing to the heart good, 'n' another time he'd tear it, by the roots till it thrilled to chill your blood."

"You heard him often?" asked Reuben. "Never but once," said Ezra, shaking his head with great decision. "Never so once. He wa'n't a man to hear too often. 'Twas a thing to know and to carry away—a glory to have looked at, but not to live in the midst on. Too bright for common eyes, lad,—too bright for common eyes. 'I've heard many speak of his playing," said Reuben. "But there are just as many opinions as there are people."

"There's no disputing in these matters," the old man answered. "I've heard him talked of as a Charley Fann, which I tek to be a kind of humbugging pretender, but 'twas plain to see for a man with a soul behind his wescut, as the man was wore to a shadow with his feeling for his music. 'Twas partly the man's own sufferin' and triumph as had such a power over me. It is with music as with th' other passions."—*English Illustrated Magazine.*

HOW COMPOSERS CREATE.

URING the Graf Trial the public were reminded of the fact that Schiller was excited to poetical creation by the smell of rotten apples. A short time since, Erbach told his readers by what particular influences composers are impelled to write. We will give only a few of the cases he mentions.

Chopin, that genial poet on the piano, was affected in an extraordinary degree by the weather. With a blue sky and streaming sunshine he produced those brilliant and airy pieces which won him the friend and admirer, Robert Schuman, to remark: "Chopin is, after all, the boldest and proudest genius of our time." When the weather was overcast still autumnal days, when naught was heard save the rustling of the leaves as they fell slowly from the trees, he wrote his melancholy Nocturns. One day, when the rain kept continually drizzling down, his friend, Georges Sand, called on him. She entered as he was playing a little piece, a prelude which he had just finished. "Good Heavens!" she exclaimed. "How melancholy! It is enough to kill me!" "Yes," rejoined Chopin, I fancied, while writing it, that I was lying in my coffin with the rain dropping incessantly on the lid."

On another occasion, he returned home on a fearfully tempestuous night from a brilliant ball. His imagination was powerfully excited by the contrast between the luxurious festivity and the wild turmoil of the elements, and he threw off the Grandiose Polonaise in A major, which faithfully reproduces the double phase of feeling, in the first part glitter and proud jubilation, while in the middle movement we fancy the whirl of the elements on the desolate steppe as, with clattering hoofs, their horses dash forward through the nocturnal storm. The composer's fancy was worked to such a pitch, that, while he was playing the Polonaise at

night, he suddenly saw, in a vision, the door fly open and a proud gathering of Polish knights and noble ladies, in the national costume, pass, two and two, with the stately Polonaise step, through the room.

As a general rule, natural phenomena strongly affect artists. In his very interesting *Autobiography*, Ludwig Spohr informs us that his best ideas struck him at fires and such like events. Thus he was in Vienna on one occasion where was an inundation. The water had already forced its way as far as the second floor of the house in which he occupied the third, but no one could prevail upon him to leave his quarters because at the sight of the advancing masses of water he had been inspired with the leading idea of one of his most beautiful Symphonies, and wanted to write down before quitting the place. Just in the same manner, great sorrow strongly excited his powers of imagination. When the wife was dying and his heart was breaking with grief, the sweetest and purest melodies kept coursing through his brain, and he could not help quickly fixing them on paper.

Quite different was it with Rossini, the joyous Epicurean, who went himself to market to purchase fish to take the best and most delicate of everything. He derived inspiration from dinner, from dainties and champagne, from beautiful and richly dressed women, from merrily and witty conversation. After a luxurious repast, he retired to his study and filled sheet upon sheet of better paper, without hesitating, with the most delicate and brilliant suggestions of his genius, which flowed on in a broad and inexhaustible stream when cheerfulness, brightness, and the full enjoyment of life smiled on him. In misfortune and sorrow, face to face with the night-side of nature, his genius would have been dumb.

Meyerbeer was as unlike him as possible in his mode of production. Endowed with an extraordinary comprehension of art, the brilliant eclectic sought for his most powerful effects with subtle refinement. A splendid pianist, he sat for hours at the piano, without which he could not have composed, experimenting, feeling his way and altering, till he had the wished-for melody, which he then, and not till then, wrote down.

"For me there is nothing more wearisome and unsympathetic than the manner in which Meyerbeer puts together his operas," said Richard Wagner. Nevertheless, very effective works resulted from this mode of proceeding, even though Meyerbeer's music is not unjustly accused of straining after effect.

Italy, the composer of *La Juvie*, could work only by the hissing noise of a teakettle full of boiling water. His two sisters, who were his amanuenses, had displayed the greatest anxiety lest during the time he was writing, the fire under the kettle should grow so hot that his assistants should cease regular rubbing of the water and of the steam issuing from it.

For the sake of author Ferdinand Cortez, worked with all sorts of helps; when composing, he was always surrounded by a large number of scientific books on his art, and these he constantly consulted.

Bellini could hit on his melodies only in a room decorated with pictures and statues and filled with beautiful furniture. He was a man of taste, and in other respects, had not the slightest quality in common with the frequently far too sweet Italian composers of noble and grandly ornamented and grandly furnished rooms, is a well known fact.

Hector Berlioz, the lonely man, little understood and little appreciated by his contemporaries, the first works of his fancy, when his wife—before her marriage, Miss Smithson, the handsome and accomplished pianist—was present. The Frenchman had inspired him by reciting some of the most beautiful passages from Shakespeare.

Case during the composition of his grand symphony, *Roméo et Juliette*.—*Hamburg Paper.*

MAPLESON ON THE AMERICAN OPERA.

OLONEL MAPLESON may not be a "walking encyclopedia," but, in spite of his critics, when he talks about opera he speaks whereof he knows. He certainly has done more for opera than any other man has done for him in this country. He has been talking to some Boston reporters, and we make the following extract from one of his published interviews, which is full of truth and common sense.

"I do not consider a few weak translations of German operas 'American opera' at all. I have, I believe, after all, done more for American singers than any one else. I had the honor of introducing to London for the first time Patti, who is really an American (as I brought her from here in 1860), Albani, Minnie Hauk, Clara Louise Kellogg, Annie Cary, Emma Abbott, Marie Vanzanti, Maria Litta, Emma Nevada, Maria L. Swift, Emma Zug, Lillian Norton, Julia Perkins, William Candlish and numbers of others, the majority of whom actually made their first appearance on the boards under my direction. Even at present I have nine American *prima donne* and another shortly expected, while I have a young American bass who will take rank as a first-rate artist. Although art is of no great value to me, I have for the last twenty-five years invariably given the preference to American artists, and I have been a member of the Academy in New York, where I have not presented the greatest artists in the world, and have I not considered the forty operas under my most trying circumstances? I have scarcely even had the use of the stage for rehearsal, the place being always left for some purpose or other, and at all hours. Who has ever aided me with a single dollar? I once had a miserable guarantee accorded by the stockholders for bringing Patti at \$5,000 a night, and defeating Albani at the time when they were so alarmed as to the existence of their property, which they now no longer care about.

In conclusion the gallant Colonel calculated that with good management the American Opera—while, by the way, he designates as a "bottle of Sauerkraut in a diluted form"—would not lose more than \$150,000 during the season.

A HINDOO DRAMA AND ITS MUSIC.

GOOLE has brought to London a complete Parsie dramatic company from Bombay. A Parsie writer of their *drama*. It is doubtful whether this enterprising new departure will prove successful. It is certainly much less than quaint and curious in the acting of our Parsie visitors, their costumes are not so rich as those of several of the companies are really capital actors; but anything like widespread popularity. As a whole, the Parsie drama is a simple and conventional. Still, as a specimen of the native drama of Hindostan, it is worth seeing.

"Very quaint, indeed, is the music, if music it can be called, which pervades the entire bill. The three instrumentalists who take up their positions at one side of the stage are most indefatigable in their efforts. Actors come and go, the pieces are changed, operetta is succeeded by operetta, but the preserving of the scraps and tom-toms, on without ceasing, and, in truth, the Parsie notion of what theatrical music is, is a simple and monotonous kind of a noise, most of it, and when melody does emerge from the chaos of sound, it is melody of the stage, and it is melody of every one used to "bet their money on the bottled horse, with a doohah, doohah day!" and reiterate the assertion that even his ignominious end, the soul of John Brown was still marching on, and so forth.

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OME one suggests that the fact that frothy operas and superficial dramas are the most popular now-a-days is to be explained by the great tax of modern business life upon the brains of commercial and professional men, who are thus led to seek only relaxation from the stage, whereas when life was less intense and rapid, they had enough mental energy left after the labors of the day to relish, and hence seek, instruction in the evening from the work of the musician or playwright. Now, we do not deny that there may be a grain of truth in the idea suggested, but yet the fact is that men's tastes in the matter of amusements, depend mostly upon their mental calibre. Not to mince matters, in other words, the principle of the division of labor has come beyond the workshop and entered even the professions, so that, to make a decent success, one is almost compelled to become a specialist. It thus comes to pass that the lawyer crams his head full of little else than precedents, the doctor reads only medical works, and the divine, commentaries on the scriptures, while the merchant talks, eats, drinks and dreams only daybooks, ledgers and balance sheets. This leads to superficiality in all directions save one, and furnishes, we think, the explanation of the mystery, why persons are seen to applaud what, from their social standing, or the positions they occupy in their society, one would suppose they would turn aside from in disgust. The cause of the evil is apparent enough, it seems to us, nor is the remedy difficult to find, but how to apply it practically is a problem for which we fear it is next to impossible to find a solution.

MUSIC VS. DARWINISM.

ARWIN'S theory of the descent of man from some extinct species of apes by what he calls natural selection, or the development of certain natural powers and physical peculiarities by surroundings calling for such evolution, receives a shock, not to say a death blow from the consideration of man's musical powers. To illustrate what Mr. Darwin means by "natural selection," for those of our readers who may not quite understand the hypothesis, we give his explanation of the method in which whales may be descended from bears. He says:—"In North America the black bear was seen by Hearne, swimming for hours with widely open mouth, catching, like a whale, insects in the water. I see no difficulty in a race of bears being rendered by natural selection, more and more

aquatic in their structure and habits, with larger mouths, till a creature was produced as monstrous as a whale." To put it in other words, this is a sort of theory of supply and demand, in which the demand always precedes the supply and is the cause thereof. There is, if you please, a struggle to meet new exigencies, that develop new powers; but if there were no exigencies there would be no struggle to meet them, hence no development of new powers. It necessarily follows that the existence in man of mental characteristics or physical powers that could not have been called for by his surroundings, and therefore could not have been brought into being by "natural selection," is a disproof of this would-be scientific theory, so far as man is concerned. The musical tastes and the vocal powers of man furnish a striking example of capacities that could not have been developed by natural selection. Hence, one of the advocates of "natural selection" recognizes this fact, indeed points it out, among others, as showing that, as far as man is concerned, there must have been a special creative effort. He calls attention to "the wonderful power, range, flexibility, and sweetness of the musical sounds produced by the human larynx" and says:—"The habits of savages give no indication of how this faculty could have been developed. The singing of savages is a more or less monotonous howling, and the females seldom sing at all. It seems as if the organs had been prepared in anticipation of the future progress of man, since it contains lateral capacity, which is useless to him in his earlier condition." Thus does music put to shame the vagaries of "science, falsely so called."

A SHORT SERMON ON ECONOMY.

"When they were filled, He said unto His disciples, Gather up the fragments that remain, that nothing be lost."—John vi, 12.

HE editor feels in a sermonizing mood to-day and, although he is only a layman, he assumes, for this once, the right of imitating his friends of the clergy and making a scripture text the basis and starting point of his remarks. All the evangelists, in relating the miracles of the loaves and fishes, mention the fact that the fragments were gathered in baskets, but John, more precise on this occasion, states that this was done by order of the Master, "that nothing be lost" thus positively stating what would naturally have been inferred from the story as told in the other gospels.

There had just been an exercise of the power of miraculous creation. It had cost Christ nothing but the putting forth of will power to multiply the loaves and fishes sufficiently to feed thousands and have an abundance left over. This power was not exhausted, for it was again used not long after; doubtless it could have been repeated at each meal-time, had He been so minded, and yet Jesus puts his disciples to the trouble of laboriously gathering the fragments, "that nothing be lost." Unbounded liberality is here followed immediately by what many would call an exhibition of stinginess. This could not have been accidental. The Master thereby intended, as by an object lesson, to teach His disciples (incidentally, but none the less forcibly), the duty of economy. This passage, therefore, we think, raises economy to the level of one of the Christian virtues. We should reach the same conclusion, indeed, though in a more roundabout way, from a consideration of other New Testament passages, which (as, for instance, the parable of the talents) inculcate the duty of making the most of one's opportunities—a duty which necessarily implies the exercise of an active and economical use of all advantages, whether natural or acquired. Economy, therefore, we repeat it, is a religious duty; but, independently of any religious consider-

ations, it would be an easy matter to show by the good results that follow its practice and the evils that ensue from its neglect, that it is also a moral duty.

Quite naturally, the idea that first attaches to the word economy, is financial. This, however, is by far too narrow a meaning. Indeed, money is only the representative of something else, an artificial or conventional equivalent for labor, physical or mental; it is labor stored up, so to speak, since it can again be exchanged for labor or its products. In its last analysis, therefore, even economy of money is economy of labor. We have spoken of the good results that follow from the practice of economy: as a matter of fact, the boasted progress of the present century is all due to the endeavor to economize. Economy is the soul of progress. The advantage of railroads, steamboats, and, of their pupils, the saving of time and labor, which they have brought about in the business of transportation. The telegraph, the printing press and the thousand appliances of modern mechanics have for their purpose and result only one thing—economy.

But we fancy we hear some impatient reader say: "That may all be very true, but what has it to do with music and is a musical journal?" What? Well, a good deal, "gentle reader," for thousands of our readers are teachers and students of music, and it is an undeniable fact that the majority of the teachers of music, and of their pupils, have never thought of economy in connection with music. Let them read on and see whether they have not played the spendthrift in some one or more of the particulars we are about to mention!

It is hardly necessary to mention economy in the matter of money, for most people understand it, but some forget it.

It is not economy to employ an incompetent teacher because he is cheap. The loss of the time alone, which must afterwards be spent to eradicate false notions or bad habits formed under such tuition, makes it the costliest of all.

It is not economy to practice upon an instrument that is out of tune. The ear loses its musical accuracy as a result of constantly listening to cacophony. Loss of accuracy in hearing is too cheaply sold, when the saving of the tuner's fee is the sole compensation.

It is not economy for a teacher to teach without plan or system, for intelligent pupils are likely to note the fact and withdraw from him their respect, confidence and patronage.

It is sheer waste of time, energy and musical sensibility for one to practice incorrect music. It is nearly as bad to bore a pupil with music that is altogether beyond his grasp.

It is a waste of time and labor of both teacher and pupil to make use of poor editions of standard works. Editions such as von Bülow's edition of Beethoven's sonatas, or "Kunkel's Royal Editions" of standard compositions are a great saving of time and labor to both teacher and pupil.

It is a waste of time and of health for any one, most of all delicate girls, to sit practicing at the piano from five to ten hours per day. No one's attention can be on the alert for that length of time, and practice without attention will never make even a decent machine, much less develop an intelligent player.

A musician wastes his opportunity to keep himself in sympathy with the progress of the musical world, if he fail to subscribe for, and read, at least one good musical magazine.

It is a waste of time and energy for a student to founder through intricacies without a guiding hand. If guidance can be obtained, and learn, perhaps after months of absorbing study and experiment, what a competent teacher could have explained to him in five minutes.

It is a waste of time and money for students of music to "go to Europe," for the sole purpose of taking music lessons. There are just as good teachers on this side of the Atlantic as on the other.

Musicians are likely to be "old hands" in many opportunities for broadening their knowledge and sympathies through the uncharitable views they so often entertain of one another, and which divide and subdivide them into *cliques* and *coteries*.

We might doubtless extend the list of unbecomingly or wasteful things which musicians do; we have written, *currente calamo*, only of those matters we called to mind as we were writing, but enough examples have probably been given for this once.

Now for the application of our little sermon! If, as we think we demonstrated in the outset, economy is the *sine qua non* of progress, a Christian virtue, and a moral duty, we can certainly appeal to those of our musical readers who are progressive, moral, Christian people, to examine their ways in reference to music and see whether they have not been guilty of waste of money, labor, time, energy or opportunity in their practice and pursuit of music. If they have, it is their duty to repent and "bear fruits meet unto repentance."

MUSICAL CRITICISM.

MOST interesting book could be written upon the history of musical criticism; for it would represent the popular musical thought of different ages, and would show at a glance that musical taste varies from generation to generation in an unaccountable manner. The earliest would be the comment of that early Athenian critic and wit, Dorian, who criticised a time picture of a tempest by saying: "He had seen a better time in a pot of boiling water, thus giving rise to a well-known saying that has come down to us through the ages." Next, Lucian, who attacked the absurdities of the ancient Greek and Roman stage with telling vigor. But the interesting criticisms on the great masters were unfolded. It seems incredible that they could have been so misunderstood in their lifetime; yet the words of the critics have been spoken, and they had died before they had an opportunity of eating them.

Matheson found Handel greatly overrated, and the partisans of Buononcini predicted that his music would be forgotten while that of the latter composer was still flourishing. Haydn—simple Father Haydn—was accused, during his lifetime, of being overrated and sensational in his music; Beethoven was a violent shock to the critics of his earlier works. He is distinctly rebuked by contemporary critics (regarding his style) with better learned rather than spontaneous; and one even goes so far as to state that the learning is crude and undigested. One critic says that Mr. Beethoven is as if a friend invited you out for a pleasure walk (*Spaziergang*) and then having you in his power, tramped you over dreary hills and dale until you were completely exhausted. This reminds us of critics to-day say something of the same sort regarding Brahms. Weber criticised Beethoven's critics in a pretended dream, he makes the different instruments of the orchestra utter their complaints at the music of the latter; they were treated by composers who aimed only at novelty and sensational effects, the whole article being aimed at the beholder. The latter said he highly esteem Weber, for he said of him, that his writings were begun too late, and that he never attained more than the art of pleasing. Wagner, on the contrary, esteemed Weber on the highest degree. Spohr, while not appreciating either Beethoven or Wagner, was strange to say the least, who really too an interest in Wagner's works. There conflicts of opinion open up the entire topic of composers as critics. The latter said the best critics? Ought the critic to be a composer? We think not. The composer, wedded heart and soul to his school, is generally unable to give a critic a collaborator who uses other methods than his own. Mendelssohn could never appreciate Schumann. A singer could see nothing in the music of the beer, and said of Berlioz that he ciphered with notes. The same is true in other arts. The poet never can make the best use of the language. Byron thought that "Johnny Keats might write

poetry for almanacs." Johnson (if not a great poet, certainly a great critic) held that author held that many poems, and many children might have written *Ossian*.

Yet two of the greatest critics of music have ever possessed, were composers—Schumann and Berlioz. Both of these have left a lasting lesson, both as to scope and style of criticism. English critics of to-day do, admit a constant digression amounting to pomposity whenever anything in the realm of music that are scrupulously correct, but are none the less without value as compositions. These works can only be reached by one person, namely, the composer. Berlioz did not scruple to employ on occasion. The old critic of the Frenchman upon a correct but meaningless piece of music, *Somme mes vent-de-la* ("What was the sonata want of me?") is often re-echoed in their writings. Yet, spite of all pleasant, there was a deep earnestness under it. Schumann was the discoverer of many a composer who would not have been so readily and enthusiastically recognized by the old fogies of the eminently respectable *Allgemeine Musik Zeitung*. Among those whom he was the first to recognize were Robert Franz, Johannes Brahms, and Gustav Mahler (as far as Germany was concerned), and Gade; and he was never so happy as when introducing and heralding new genius to the German public. Meanwhile, as he could not speak of his own works in his own paper, the *Neue Zeitschrift für Musik*—and as the opposition press had and ignored it, it was long before this great critic received his own meed of criticism in his native land. Berlioz was made in a different way.

He spoke freely of his works. He sneered at the critics, and gave them back as much bitterness as they sent. Finally, as they always carried him by the dog for his little pitfall and led them all into it. He composed his beautiful *Flight into Egypt*, and *Les Femmes d'Alger* (the oil sketch in many places) gave it to the public as a newly-discovered work of a hitherto unknown composer of the seventeenth century. He called them *Flamanders*. All the reviewers were caught. They praised the beauty of the work. The difference between the ancient and the modern was not so much in the disadvantage of the latter. Some even cited Berlioz as an example of the pernicious modern ideas, and called them the least simple of Paganini's style as a welcome relief from them; and then Berlioz stepped forth, and in the character of comical, told them that Dürer was the man, and thanked them for their good opinion of his own work.

Next, although writing but little, must be classed among eminent critics. His short essays on Franz and on Chopin prove it. He has there power, indispensable to a good critic, of condensing information, of being epigrammatic. His sayings, that "Schumann is the best music thinker since Beethoven," Schubert is the most poetic of composers," sum up these composers in a single sentence.

Next, although not only was not a just critic himself, but could not bear criticism. The critic sneered, with justice, at *Camacho's Wedding*, and wrote that the whole Mendelssohn family were in arms. The composer himself wrote the following lampoon on the critics:—

"If composers earnest are,
They say the critics are
If they take a lively style,
They would have them 'speak'
If the composition's long,
Then it's length we're fearful;
If it's short, then it's waste,
Tisn't worth the hearing.
If the work is plain and clear,
Play it to some one else,
If inferior, then deeper be,
Ah, the fellow's wild!
Let a man write as he will,
Then let the critics write,
Therefore, let him please himself,
And let the critics write."

As a pend to the above and to the composer's criticisms already quoted, we may add that Liszt and Wagner always looked down on Mendelssohn as a musical inferior. Rossini, during his younger days, cared absolutely nothing for the criticisms of other reviewers or public. He went to sleep as calmly after a new work of his own had been hissed as after it had succeeded.

The errors in criticism would form a whole volume in themselves. Even the greatest reviewers sometimes err. Eduard Hanslick, the most eminent critic of modern times, committed errors of judgment when he attacked Franz's ar-

range of Handel, or fought Wagner and all his theories; but he committed an error of a more ludicrous sort when he said, in a review in the *New Free Press*, "Mr. X, sang two Schubert *Lieder* with his usual fervor, and his performance most developments proved that Mr. X was sick and did not sing at all."

We have a long list of very amusing blunders which have been made by critics in America,—long criticisms of concerts, which did not come off; demands for Beethoven in preference to other arrangements, when the aforesaid chorals were on the programme; rebukes to great masters for the misuse of *terza rima*, when the reviewer himself misunderstood their meaning; but these are so nearly contemporaneous that it might be out of place to publish them. The printer sometimes helps in "Gothic" strange musical criticisms. Many a time has the writer of these lines been appalled by the statements which the typograph set him to paper. Once, mildly stating that "the trumpet was played in the ancient Grecian games," the sentence came, "The trumpet was played out at the ancient Grecian games." Another time the Apollo Male Chorus became "the greatest male chorus in America." Yet again, in alluding to the figure in the overture to *Carmen*, the result was allusion to "the well-known *fugue* in the overture to *Carmen*." Thus it will be seen that even the printers assist in the already countless sins of musical criticism.—*Musical Herald*.

FORM IN MUSIC.

THE question of Form in Music, writes F. Huefler in the *Musical World* (London) has gained much ground in the present time, to the minds of all thinking artists and lovers of the art. It is this question which divides the critics of music, and has led to the formation of those who have adopted the theories and admire the works of the more progressive musicians, representing the future, and the overland to be termed "the music of the future." A few cursory remarks on the subject will, therefore, not be unwelcome to the reader, who is more rather to invite discussion than to settle the matter in anything like an authoritative or final manner. In trying to settle the question of music as distinguished from classical music, one instinctively looks for the aid of poetry, the sister art. Certainly cannot deny that the expression of music that essence is found not in Shakespeare, who loved music as much as he loved poetry; nor in Milton, who was the son of a musician and himself a proficient whorshipper of the art; nor in Burns, whose wood-note wild was itself music; but of all people in the world, in Pope, whom modern critics are apt not to consider a poet at all, but merely a "poetic rhetorician." About the time when Pope wrote the *Dunciad*, people used to quarrel about Handel, very much that he was a Dutch-Gutman, and therefore has no business to appeal to English people at all; others, who admired Italian opera, said that he had no melody, that his instrumentation was too much for the voice, and that he expressed the voice. Pope was unable to judge of the matter of his own knowledge; but fortunately for his posthumous fame, he was not a musician, and so knew what the tide was setting. In the fourth book of the *Dunciad* he shows "the fluttering form of dorian opus appealing to the modest eye, Dunces for help against the bold intruder. She exclaims—

"But soon, ah, soon! rebellion will commence,
If music, like horrid images, be seen."

In the words he exactly express the guiding principle of the three masters—Wagner, Berlioz, and Liszt—who much as they differ in their modes of individual expression, have this in common, that they wish to express their feelings, and to make that music subservient to, sense, or, as we should say, to a distinct and preconceived end. They desire this, their desire, and their much-abused iconoclasm of the classical form may be derived. It is indeed obvious that, with the exception of the strict rules of the sonata, or the symphony, or the operatic finale, are altogether incompatible. How could a composer, who is to express his feelings, and to bring in the "second subject" in the right place, or attend to the repeat, while the form of *sonata* is in his mind? To have a form, and to have a feeling, and the faithless sweet-heart of the dreaming musician, as in Berlioz's *Fantastic Symphony*, and to have a feeling, and to have its conventional channels and assume new and varying shapes of its own. And this was

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DOST LOVE ME TRUE?

HAST DU MICH LIEB!

New Edition, Revised by the Author.

C. Bohm, Op. 85.

con moto. - 80.

The first system of the musical score is in 3/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment (bass clef) features a steady eighth-note pattern in the left hand and chords in the right hand. A 'Ped.' (pedal) marking is present under the first measure, and a '*' (crescendo) marking is under the fourth measure.

Ich hab' Dein Bild..... in Träume-gehn,.... Es war so mild..... so en-gels-

In dreams, I saw..... thy form ap-pear..... An an-gel fair..... it hov-ered

The second system continues the vocal and piano parts. The vocal line has a half note G4, quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment continues with eighth-note patterns and chords. A 'Ped.' marking is under the first measure, and a '*' (crescendo) marking is under the fourth measure.

schön..... Dein Au-ge sahnlich/fragend an..... Und sprach zu mir..... so treu's nur

near..... Thine eyes look'd down in love on me..... And asked, as plain-ly as could

The third system continues the vocal and piano parts. The vocal line has a half note G4, quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment continues with eighth-note patterns and chords. A 'Ped.' marking is under the first measure, and a '*' (crescendo) marking is under the fourth measure.

kann... Hast du mich lieb!... Hast du mich lieb!... Hast du mich lieb!... Hast du mich lieb!...
a tempo.

be:..... Dost love me true!... Dost love me true!... Dost love me true!... Dost love me true!...
a tempo.

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment continues with eighth-note patterns and chords. A 'Ped.' marking is under the first measure, and a '*' (crescendo) marking is under the fourth measure.

Und finster war die Nacht um-
And blackest night ... spread ov-er

her;... Als wenn die Welt ge-storben wär;... Doch tönt mir fort und
all... As 't were the dead world's funeral pall, But still I heard the

- wig fort - Dein lie-bes süß-es Zau-ber-wort:.... Hast Du mich
shades re-peat.... Thy ma-gic words, so dear so sweet:.... Dost love me

lieb!.... Hast Du mich lieb!.... Hast Du mich lieb!.... Hast Du mich lieb!....
true!... Dost love me true!.... Dost love me true!.... Dost love me true!....

Als ich bei
As by thy

Ped.

Dir... am andern Tag ... In Dei-nen Ar-men träumend lag,..... Da
side ... the oth-er day,.... With-in thy arms... I dream-ing lay,..... 1

fühl't es mit ganzer Lust ... Was mich be-awegt ... in tief-sten Brust. Ich hab' Dich
rit. cres. a tempo.
felt with joy with in my soul ... A wave of love un-bid-den roll..... I love thee
a tempo.
rit. cres.

lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!.....
true!... I love thee true!... I love thee true!... I love thee true!...

Ped.

La Sonnambula

Allegro 126.

Secondo.

Jean Paul.

f

mf

p

f

f

La Sonnambula

Allegro ♩ = 126.

Primo.

Jean Paul.

8

mf

Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. * Ped. Ped. Ped. *

8

Ped. Ped. Ped. * Ped. Ped. Ped. * Ped. Ped. *

8

f

Ped. *

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

ff

Ped. Ped. Ped. Ped. Ped. *

Secondo.

Andante sostenuto. $\text{♩} = 160.$

8. Primo.

mf *ff* *mf*

Ped. *

8.

p *mf*

Ped. *

8.

f *f*

Ped. *

8.

lento.

f *ff* *p*

*

Andante sostenuto $\text{♩} = 160.$

ff *semplice.*

molto espressione.

Secondo.

First system of musical notation. Treble staff contains a continuous eighth-note melody with fingerings 1, 2, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a simple harmonic accompaniment with notes marked "Ped." (pedal).

Second system of musical notation. Treble staff continues the eighth-note melody with more complex fingerings including 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a more active accompaniment with notes marked "Ped." and a dynamic marking *f* (forte) appearing in the middle of the system.

Third system of musical notation. Treble staff features a crescendo leading into a fortissimo (*ff*) section, followed by a decrescendo (*dim.*) and a mezzo-forte (*mf*) section, ending with a piano (*p*) section and a *rall.* (rallentando) marking. Bass staff continues with accompaniment and "Ped." markings.

Fourth system of musical notation. Treble staff continues the eighth-note melody with fingerings 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a simple harmonic accompaniment with notes marked "Ped.".

Primo.

This page contains six systems of musical notation for a piano piece, marked "Primo." The notation is written for the right hand on a single treble clef staff, with the left hand parts indicated by "Ped." (pedal) markings on the bass staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature.

The systems are as follows:

- System 1:** Features rapid sixteenth-note passages. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). Pedaling is indicated with "Ped." and "Ped. =".
- System 2:** Continues the rapid sixteenth-note patterns. Dynamics include *f* (forte) and *pp*. Pedaling is indicated with "Ped." and "Ped. =".
- System 3:** Includes a "cresc." (crescendo) marking. Pedaling is indicated with "Ped." and "Ped. =".
- System 4:** Features a "dim." (diminuendo) marking followed by a "cresc. rall." (crescendo and rallentando) marking. Dynamics include *ff*, *dim.*, *mf* (mezzo-forte), and *cresc. rall.*. Pedaling is indicated with "Ped." and "Ped. =".
- System 5:** Continues the rapid sixteenth-note passages. Dynamics include *f* and *pp*. Pedaling is indicated with "Ped." and "Ped. =".
- System 6:** Continues the rapid sixteenth-note passages. Dynamics include *f* and *pp*. Pedaling is indicated with "Ped." and "Ped. =".

The notation includes numerous fingerings (1-5) and slurs, indicating complex technical passages. The overall character is highly virtuosic and technically demanding.

Secondo.

Moderato. $\text{♩} = 132.$

Primo.

p *dim.* *p* *HP*

Ped. *

Moderato. ♩ = 132.

p *p*

Ped. Ped. Ped. * Ped. Ped. Ped. *

f cresc. *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

cres. *cen.* *f do*

Ped. *

rit. *a tempo.* *mf*

mf

Ped. * Ped. * Ped. *

f *f*

Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

10

Allegro. $\text{♩} = 100.$

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by eighth-note chords with fingerings 4, 3, 2, 1. Bass staff starts with *mf* and has eighth-note chords with fingerings 2, 4, 2, 4.

Second system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by eighth-note chords with fingerings 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has eighth-note chords with fingerings 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by eighth-note chords with fingerings 4, 3, 2, 1. Bass staff starts with *mf* and has eighth-note chords with fingerings 2, 4, 2, 4. The system ends with *cres.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by eighth-note chords with fingerings 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has eighth-note chords with fingerings 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The system ends with *cres....*

Fifth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by eighth-note chords with fingerings 4, 3, 2, 1. Bass staff has eighth-note chords with fingerings 2, 4, 2, 4. The system ends with *cres....*

Primo.

Allegro. $\text{♩} = 100$.

mf

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with eighth and sixteenth notes, while the voice part has a simple melody with quarter and eighth notes. The lyrics 'The Rose Tree' are written below the voice part.

The image shows a musical score for the piece 'The Merry Widow' by Franz Lehár. It consists of two staves: a piano (p) part on the left and a violin part on the right. The piano part is in 2/4 time and features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The violin part is in 2/4 time and features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The score is written in G major and 2/4 time. The piano part begins with a forte (f) dynamic marking. The violin part begins with a piano (p) dynamic marking. The score is a single system, with the piano part on the left and the violin part on the right.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody with various ornaments, including triplets and grace notes. The piano accompaniment consists of chords and single notes, with dynamic markings such as *f* (forte) and *cres.* (crescendo). The score is divided into two systems, with the second system continuing the melody and accompaniment.

Secondo.

The first system of the musical score for 'The Rose Tree' is in 3/4 time and D major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note '1' (do) and a half note '2' (re), followed by a quarter note '3' (mi) and a half note '4' (fa). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system ends with a fermata over the final note.

The musical score for 'The Little Boat' is written for piano. It consists of two staves. The right hand (treble clef) plays a melody with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also performance instructions like 'Ped.' (pedal) and an asterisk (*) indicating a specific point in the music. The key signature has one flat (B-flat), and the time signature is 2/4.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of one flat (B-flat) and a common time signature, and a bass staff. The melody in the treble staff begins with a quarter rest, followed by eighth and sixteenth notes. The bass staff provides a simple accompaniment with eighth and sixteenth notes. The second system continues the melody and accompaniment, featuring a dynamic marking of *f* (forte) and a final measure with a double bar line. The score is written in a clear, legible font with standard musical notation.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a G4, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The bass staff provides a harmonic accompaniment, starting with a G2, followed by a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note F#2. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes fingerings (1, 2, 3, 4) and articulation marks (accents) for the melody.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It begins with a piano introduction in 3/4 time, marked 'Andante' and 'p'. The score includes a bass line and a treble line with various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'.

Primo.

ADA'S FAVORITE RONDO.

Carl Sidus Op. 104.

Allegro ♩ - 120.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 2/4 time. The tempo is marked *Allegro* with a metronome marking of 120. The piece is in the key of D major, indicated by two sharps (F# and C#). The score is divided into five systems. The first system starts with a forte (*f*) dynamic and features a series of eighth-note patterns in the treble and bass. The second system introduces a mezzo-forte (*mf*) dynamic and includes a key signature change to D minor (two flats: Bb and F). The third and fourth systems continue with various rhythmic patterns and dynamics. The fifth system concludes the piece with a *mf* dynamic and a final cadence. The word "FINE." is written at the end of the score.

First system of musical notation, piano (*p*) with fingerings and a crescendo (*cres.*) marking.

Second system of musical notation, piano (*p*) with fingerings, crescendo (*cres.*) and fortissimo (*f*) markings, and first/second endings.

Third system of musical notation, piano (*p*) with fingerings, and the instruction "marcato il Basso."

Fourth system of musical notation, piano (*p*) with fingerings, and first/second endings.

Fifth system of musical notation, piano (*p*) with fingerings and a crescendo (*cres.*) marking.

Sixth system of musical notation, piano (*p*) with fingerings, crescendo (*cres.*) and fortissimo (*f*) markings, and first/second endings.

Repeat from the beginning to Fins.

Flash and Crash

GALOP de CONCERT

Samuel P. Snow.

Op. 85.

Vivo.

The musical score is written for piano and bass. It begins with a key signature of two flats (B-flat major) and a 2/4 time signature. The tempo is marked 'Vivo.'.

System 1: Features a piano introduction with a bass line of chords and a treble line of eighth notes. Dynamics range from *p* to *f*. Pedal points are indicated with 'Ped.' and asterisks.

System 2: Continues the piano introduction. The instruction 'In octaves ad lib.' appears below the bass staff. The treble staff has a melodic line with eighth notes.

System 3: The tempo changes to 'Galop.' The music becomes more rhythmic with eighth-note patterns. Dynamics include *p* and *f*. Pedal points are marked.

System 4: Features a series of chords in the treble staff and a more active bass line. Dynamics include *f*. Pedal points are marked.

System 5: The final system shows a continuation of the rhythmic patterns. Dynamics include *p*. Pedal points are marked.

This image shows a page of musical notation for a piano piece, likely a sonata or concerto. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and ornaments. Fingerings are indicated by numbers 1 through 5. Dynamics include *sf* (sforzando), *f* (forte), *cres.* (crescendo), and *ff* (fortissimo). Pedal markings are present throughout, with some systems having multiple pedal points. The page is numbered 3 at the top center. The notation is complex, with many beamed notes and intricate fingerings, suggesting a technically demanding piece.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: The first system begins with a treble clef and a key signature of two flats. The first measure is marked *sf* (sforzando) and the second *p* (piano). The notation includes fingerings (1, 2, 3, 4) and a *Ped.* (pedal) marking with an asterisk.

System 2: The second system continues the piece, featuring a *sf* marking and a *Ped.* marking with an asterisk.

System 3: The third system includes a *sf* marking and a *Ped.* marking with an asterisk.

System 4: The fourth system includes a *sf* marking and a *Ped.* marking with an asterisk.

System 5: The fifth system includes a *sf* marking and a *Ped.* marking with an asterisk.

System 6: The sixth system includes a *sf* marking and a *Ped.* marking with an asterisk.

dolce.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and chords. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*. Pedal markings are present at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics include *p* and *f*. Pedal markings are present.

Third system of musical notation. Treble and bass staves. Treble staff has some rests in the middle of the system. Bass staff continues the accompaniment. Dynamics include *p*. Pedal markings are present.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics include *p*. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with some rests. Bass staff continues the accompaniment. Dynamics include *cres.*. Pedal markings are present. Fingering numbers (1-5) are shown above some notes in the treble staff.

staccato.

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Fingering numbers are present above the notes.

Second system of musical notation. Treble and bass staves. Fingering numbers are present above the notes.

Third system of musical notation. Treble and bass staves. Treble staff has *sf* and *mf* dynamic markings. Fingering numbers are present above the notes.

Fourth system of musical notation. Treble and bass staves. Fingering numbers are present above the notes.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cres.* marking. Fingering numbers are present above the notes.

First system of musical notation, piano and bass staves. The piano part features a series of chords and single notes, with a *sf* (sforzando) marking. The bass part has a melodic line with a *sf* marking. A *Ped.* (pedal) marking is present below the bass staff, and an asterisk (*) is placed at the end of the system.

Second system of musical notation, piano and bass staves. The piano part continues with chords and a *sf* marking. The bass part has a melodic line with a *sf* marking. A *Ped.* marking is present below the bass staff, and an asterisk (*) is placed at the end of the system.

Third system of musical notation, piano and bass staves. The piano part begins with a *dolce* marking and a *p* (piano) dynamic. The bass part has a melodic line with a *sf* marking. A *Ped.* marking is present below the bass staff.

Fourth system of musical notation, piano and bass staves. The piano part begins with a *p* dynamic and a *cres.* (crescendo) marking. The bass part has a melodic line with a *sf* marking. A *Ped.* marking is present below the bass staff, and an asterisk (*) is placed at the end of the system.

This repeat is ad lib.

Fifth system of musical notation, piano and bass staves. The piano part features a series of chords and single notes, with a *sf* marking. The bass part has a melodic line with a *sf* marking. A *Ped.* marking is present below the bass staff.

Repeat from beginning to § then go to the Finale.

FINALE.

8

f *ff*

Ped.

3

strepitoso.

ff *f*

Ped.

* Ped. *In octaves ad lib.* *

8

ff *f* *fff*

Ped.

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Attorney and Counselor at Law,

219 Chestnut Street,

ST. LOUIS.

Now for the first time are the echoes blending.
Here, where hereafter they shall have their home.
From past to future they are greeting sending.
For they shall sound in cadence never-ending
Through years to come.

Here shall resound the chords of happy singing.
As thy disciples gather round thy throne.
And while the chorus in its might is thronging,
The listening soul from Earth to Heaven is swinging
On wings of tone.
And at the hour of prayer, the organ pealing,
Shall sound religious messages a-doing,
And bid "Be still," to every earthly feeling.
While angel hosts hold every lowly kneeling
A path to God.

Pence on these portals evermore shall hover;
Where Music dwells, unrest can never be.
A purer purpose the seeker shall discover
Where strife, and pain, and worldliness are over,
Because of Thee.

Receive Thy Temple! Live in it forever,
And fill it with thy harmony divine,
And until fate the mortal harpstring sever
Let all our rank and holiest endeavor
Be wholly Thine.

The Symphony Concerts of the past month have been especially interesting, the chief works having been Berlioz's "Fantastique" Symphony, Cowen's "Scandinavian Symphony," and the music of Mendelssohn. The latter, however, is well known, but a thorough director of choral works he is. He was known as the best leader in the field in Vienna. Gerdtz proved what a thorough director of choral works he is. In the latter field too he has had abundant success. I believe that, thanks to his efforts, Boston has to-day the very best orchestra in the country, and one equal to some of the celebrated European organizations. It is whispered that the orchestra may take long trips by and by. Should they ever get so far as St. Louis, you will see that the above statement is not brag on the part of COME.

The Franco American Dramatic Bulletin has ceased to appear and it is issued a larger and better paper called The Dramatic Review has been started by The Franco American Agency for Dramatic Literature, and the wife of the editor, now before us, is well edited and well printed. The subscription price is only one dollar per annum in advance. The office of publication is at 20 Union Square, New York. We welcome the new venture to our exchange table and wish it every success.

The McElroy family, of Portland, Oregon, and to be the largest musical family in the world, and consisting of father, mother, twelve children and the wife of the father, constituting, so the announcements say, "a brilliant band, orchestra, and choir." The wife of the father, who has several concert at Music Hall, Exposition Building, St. Louis, on the afternoon and evening of March 6th. The press, where they have appeared heretofore, speaks highly of their performance. We hope they will receive a warm welcome to "The Future Great City."

Some months ago, the American Music Journal (that was before Mr. Quigg became its editor), cribbed bodily a portion of one of our editorials and published it under the title "Playing from Memory," as its own. The action must have been a good one for it has since gone the rounds of most musical papers, credited to the chief. The last victim of this bit of deception is North's Philadelphia Musical Journal. We hope our words are doing good, even if they are put into another's mouth.

Dixon's Musical Record, edited by Dexter Smith, reproduces for the second time, if we are not mistaken an article entitled "Gotteck's Battle Piece," without giving credit thereto, either to its author, the late Jacob Gotteck, to whom Gotteck all related the facts, or to KUNKEL'S MUSICAL REVIEW, which it is originally appeared some years ago. It is now in order for other papers to copy the article and credit it to the Musical Record.

POPE MAMMA—"What do you think, Professor?" Is there least possible chance that Euphemia will ever make a singer?" Professor Solitaire—"And why not, Mrs. Smith?" Your daughter has every reason in the world to hope so. I have seen some of our greatest artists come from the lowest rank in society.

COMMERCIAL TRAVELER (to Dakota grocer): "Anything else you think of?"

Grocer: "I guess that's all this time."

Commercial Traveler: "How's your stock of soap?"

Grocer: "It's never kept in. You might keep it for a couple of boxes of soap for a sample, and I'll see how it works."

BOBBY: "Ma, didn't Methusalem have more'n 'nother name?"

Ma (reading): "Only one, of course. Now don't bother me any more."

BOBBY (after a long pause): "Ma, can't I ask you one more question?"

Ma: "Yes, yes?"

BOBBY: "Was Methusalem his first or last name?"

GU DRAKER to new boy: "Anybody in while I was gone, James?"

New boy: "Yes sir, a man went around a while. I told him we didn't have any."

"Did I have any? Why, the shop is full of 'em."

"Yes sir. He said he wanted a trusty rifle, one upon which trust could be placed, and I didn't know if you had any or not. So I headed him off, sir."

They were at a concert in Chicago, and Beethoven's Ninth Symphony had just been played. "It is beautiful," said she, "but I adore the entire thing." "Yes," replied her George, "they are the best in the world." "So striking," he added, "can't be beat on striking," he echoed. "So catching," she added. "Their catching was what did the business," said George, enthusiastically. "Their fielding is down to a fine point." "Why, what can you say about George?" "About George—the Beethoven symphonies?" "No, much! I'm talking of our champion line, the best ball tossers on the earth." "And now they only bow distant when they meet—Herald."

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MAJOR AND MINOR.

SCRATCHES.

Through the garden ran the maid,
"I must have a rose," she said;
Up she sprung and, lightly laughing,
"Take a lily, child, instead."

But the roses hung in posies,
Brightly blushing, overhead,
Up she sprung and, lightly laughing,
Snatched one; but her finger bled.

So she chose her own sweet rose,
And her own sweet will—the lad it,
Had a cruel thorn as well,
Wouldst thou—old Time! forbade it.

When a maiden says, "I will!"
Fit may prick in bridal favor,
Still she bears it, wears it still,
All things end—no saint can save her.

—Temple Bar.

LIZBOV has adopted the French Normal pitch.

BOTTO is progressing with his new opera called "Nero."
GOUNOD's next oratorio is to be sacred; it is on the subject
of Francis d' Assisi.

The celebrated English painter, Herkomer, is an advocate
of the diatonic, and plays it beautifully.

The late M. Servais' celebrated Guarnerius violoncello has
been sold in Brussels for 30,000 francs.

The Dresden Court Theatre has adopted the French pitch.
The purchase of new wind instruments will cost \$15,000.

MAX BRUCH's latest work, "Achilles," was well received
at Bremen, Germany; the composer himself conducting.

In Russia a new musical journal has been established. It is
called "La Revue Musicale," and it is edited by Cesar Cul.

The Composer Carl Goldmark has just completed the score
of a new Opera, entitled, "Keris," which will be produced next
winter in Vienna.

A Woman's Fall is to be held at Atlanta, Greece, in 1877.
The plans of the Vienna architect Hansen, have been
accepted for the same.

ANTONY SAUND has been reappointed as conductor of the
New York German Opera for three more years. He is said to
be an excellent conductor.

N. M. LIZBOV, who died in this city recently, at the age of
91 years, was the oldest living American representative of the
historic and managerial professions.

M. GOUNOD's "Joan of Arc" will, according to a despatch
from Paris, be produced in the Cathedral at Reims on the
anniversary of the coronation of Charles VII.

The American Music Journal, the New York organ of band
and orchestra musicians, has been made a weekly. Our
compliments, on this occasion, to its able editor, F. J. Quigg.

It is reported that when Madame Nevada found the ladies
of a certain city would not come to her court at her wedding-
as a bait pretense from her wedding-cake, and they came in
shoals.

At Simsbury, the birthplace of Michel Glinka, efforts are
being made to found a new school of music bearing the name
of that famous composer. In aid of this object a series of con-
certs is now being organized.

The types made us say in our last issue (fourth editorial
paragraph): "Music is the art of the arts have this, and this
alone, in common; they all, by diverse means awake in the
soul, the sense by beautiful, etc." Of course, we had
written "the sense of the beautiful."

FRANK'S Music and Drama is making war upon what it calls
"the severe balance." We fear the war will not prove suc-
cessful, for it is a well known fact that the majority of the
artists who command of scores as instances are much disap-
pointed when they fail to get them.

The Russian Geographical Society has received a bequest
of 2,000 rubles to pay for the collection of the folk songs of
the people, and early next spring a well known musician and
an ethnologist will travel into the remote parts of the empire
to gather this fast-fading, traditional music.

FAUST was the name of a celebrated medieval mystic and
dealer in the black art. He has been so well known in one of
the German University libraries. On this legend is based, to
some extent, Goethe's fine play, And the opera.

BERANOFF, the great song writer of France, was condemned
to punishment, in the days of Charles X, for verses which
reflected upon the Bourbons. While in prison he was utterly
indifferent to his fate. He had in his latter days art imitations
of but \$20 a year, but he made it suffice for his modest wants.

We stepped into Kieselhorst's the other day and found Otto
Bollman there. Kieselhorst runs the Miller Piano Agency;
Bollman is a well known pianist. We had almost sold Kiesel-
horst a Knabe Grand, and Kieselhorst had all but sold Bol-
lman a Knabe Grand. Now, talk of your successful
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The family of Goethe, the famous German poet, came originally from Bavaria. His ancestors, under the name of Goetz, are said to have lived in the village of Henschen, in Franconia, as early as 1410. Some of the descendants remained there. Another branch emigrated to Thuringia, and called themselves Götsh, Götsh or Götze, from which the name Goethe was developed. The grandfather of the poet was a tailor.

It has been decided to establish an Academy of Music at Geneva, Switzerland, where no such institution was formerly in existence. In the preliminary prospectus it is stated that none but professors of the highest qualification are to be associated with this undertaking. The course of study will include song, under the direction of M. Charles Henri Richter, the founder of the Conservatory of Geneva, and musical history, under M. Hugo de Senner; pianoforte playing in all its branches, under M. Charles Bonlieux, and declamation under M. Charles Bonlieux. Every six months Examination will be given in the presence of college professors and an invited audience.

The enterprising manager of the "Opera Sing by Americans" Mr. Locke, to make the business pay expenses, and that that end has made a more fortunate getting rid of a portion of the surplus artists, having famed them out to Max Sirakow, the well-known manager, who will take them upon a tour in some of the Southern cities. Mr. Sirakow proposes to make some additions to the company this season, putting in a few capable artists, and then give the same opera produced at the Academy, with scenery and costumes copied from those now in use. The scheme shows enterprise upon the part of both gentlemen, but had the American Co. given a little more attention to quality instead of quantity, no such step would be necessary.

During a recent rehearsal of the *Jefe Argonense* as arranged by Olinda, at St. Petersburg, Dr. Hans von Bulow stopped the clarinet player in the middle of a phrase and said, "You have made a mistake; play F natural instead of F sharp." The player remarked that the passage had been so given ever since the piece was written. "Never mind that," answered von Bulow: "I don't need a lesson in harmony." The incident caused much excitement in musical circles. The professors of the Conservatoire protested against their chief composer being corrected by von Bulow, and the Grand Duke Constantine, honorary president of the Musical Society, sent his aide-de-camp to tell the conductor that the tone of Olinda's music must be changed. Von Bulow did not, however, let the matter rest there. Before raising his baton to direct the piece at the public concert, he called out to the clarinet player, "You will play F sharp by order!"

As to Clara Louise Kellogg's gastronomical rules, I know nothing. She certainly became very fat, but it does not follow from this that she is a large eater. Her great skill, I fancy, had much to do with her retirement from the opera stage, she became a positive terror to fragile tenors. Upon one occasion in *Il trovatore*, when the singer was seen being the death of Wilfredo Morgan, in the latter part of that unfortunate Englishman's brief American career. They were singing "Trovatore" Carloni was Count di Luna, Morgan was Manrico and Kellogg, of course, was Leonora. She had drawn their swords for mortal combat, when Leonore, rushing in to prevent them, threw her arms round the neck of Manrico. The shock was too much for poor Morgan. He fell to the ground as though he had been struck, and the opera prima donna, having nothing to support her of course fell on top of him—

For discordancy the concert of the Chinese band which went to London to the recent Exhibition puts itself quite into the shade, as any one who seems to have an indistinct acquaintance with the music of that supposedly terrific class. First came with the music of that thrumming and throbby organ of a thousand negro minstrels, changing to an army of bagpipers, the squeaking of maltrudated babies, the clashing of locomotives, the howl of a steamer, the clashing of cymbals, the beating of drums. There is a vast assortment of Chinese musical instruments. From the twining flute to the great horn. There are three sorts of guitars—the *Arpa* balloon shaped, three feet in length, and much used for funeral rites of a religious character; then comes the *sander*, or three stringed guitar, and the full organ, which, one may say, then came drums, cymbals, etc., and the organ, the embryo of our own, with several tubes of varying length inserted in a bowl.

The following is a list of the new operas produced in Italy during the year 1885. The total cost shows a considerable falling off compared with the previous year when the number amounted to 65:

"*Aldamo di Santini*" by Botticelli (Pavia, January 17); "*Attila*" by Finetti (Ferrara, January 21); "*Maria*," by Irene Montagna (Florence, January 29); "*Un'Aventuriera*," operetta, by Simon Rabona (Turin, February 11); "*Telemaco*," operetta, by Tassia de' Rossi (Pavia, February 11); "*Schopenhauer*," operetta, by Zambelli (Genoa, February); "*Chi non t'ha se lo insegna*," libretto by the poet, opera in Rome, by Pouchelli (Milan, March 7); "*Gladia*," by Rossi (Pavia, April 4); "*Il Conte di Ryzott*," by Rasori (Milan, April 20); "*Elisa d'Aix*," by Colvella (Bologna, May 1); "*Una notte a Venezia*," by Avallone (Salerno, May 1); "*Il Pato di Nozzi*," by Broccoli (Turin, May 15); "*Il Millicionato*," by Nestoni (Turin, June 29); "*Evvela*," by Capelli (Padua, July 11); "*La Guardia del morto*," operetta, by Chaplaini (Trent, July); "*Il Golevno Maestro*," operetta, by Grisi (Leghorno, September); "*Le Fatture del Padrone Lorenzo*," operetta, in Roman dialect, by Mascetti (Rome, October 21); "*Il Valente*," operetta, by Conti (Turin, December 5); "*Alba e Franchini*," operetta, by Campicelli (Naples, December 5); "*La Dada del diavolo*," operetta, by Luigi Ricci (Turin, December 26). To the above should be added "*L'Alfida*," operetta, a new version, remodelled, of a work performed by Sanzoni, under the title "*Il Mendicant*," and three Italian operas produced in other countries: "*Il Principe di Viano*," by Fernandez (Madrid, February 29); "*La Dellezia*," by Villan (Madrid, February 29); and "*La Dellezia*," by the Visconti d'Arneio (Lisbon, March 16).

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Shall be at once led out and shot.

2. Let whose'er writes songs to "mother"
Be hung before he makes another.

3. Who'er composes "Silver Chimes"
Shall be compelled to play his crimes.

4. Who'er dare perpetrate a waltz
Shall die in dark dungeon vaults.

5. Who make sad ballads, mixed with tears,
Shall be locked up for fifteen years.

6. This edict also strongly urges
That great men die without weak dignities.

7. When all these laws are made and passed,
The critic will have peace at last.

—L. C. EISEN.

CHICAGO winter horse cars are made two feet wider than those used in summer time. The addition is to admit over-shoes—YORKER statesman.

FARMER, (for the first time at the opera as the chorus appeared)—"Now look at the rascals. They are all singing at once, just as to go through quicker."

COUNTRYMAN (coming into town and gazing at the network of wires overhead)—"Just see how nothing is any good in these cities. Even his houses have to be tied together to keep them from falling."

A THREE-YEAR old discovered the neighbor's hen in her yard screeching. In a most indignant tone she reported to her mother that Mrs. Smith's hens were "wiping their feet on our grass."

SAID a proud singer to Frederick the Great: "I can do anything with my voice." "Well," said the monarch, seeing the singer's heels were out, "then go home and mend your stockings with it."

Mrs. GILBERTSON plays the piano, and her husband sings ballads in a "robust voice," but as their house stands off by itself instead of being in a row, nobody makes any complaint. —Philadelphia Call.

MAIDEN—"Are you making many calls to-day?" Youth—"Only one. Mother made me promise to call here, because she used to go to school with my mother. I came early so as to have it over with—LIFE."

"Ain't you ashamed ter he seen in der laboratory in sich raggedy pants?" said Whangdoodle baxter to Jim Webster. "No, indeed, parson, I ain't ashamed. Dey don't belong ter me. What's I gotter be 'shamed of?"

LITTLE CHARLEY—"Papa, will you buy me a drum?" Fond Father—"Ah, but, my boy, you will disturb me if I do." Charley—"Oh, no, papa, I won't drum except when you're asleep."

"What are the last teeth that come?" asked a teacher of her class in physiology. "False teeth, mum," replied a boy who had just waked up on a back seat. He was sent to the head of the class.

"What is usually the nationality of a hood-lack, my dear?" asked Mrs. Canton, while her husband was studying the score of an Alleghany game. "Oh, it varies," replied Canton. "Sometimes they are Polish and sometimes they are Shinese."

AT one of the schools the teacher in a general exercise wrote the word "down" on the blackboard and asked the pupils to each write a sentence containing the word. He was somewhat taken back to find on one of the papers the following unique sentence:—"I dozen know my lesson."

CUSTOMER (in restaurant)—"Walter, this chicken soup has feathers in it." Walter—"Yes, sir. If you want soup made outen chickens dat an old enough to be hain, hah, y'll have to go to some odder 'establishment'."

A TEACHER took an apple from one of the boys during school hours. After a while the teacher ate up the apple while the pupils were busy with the sums. The lad, noticing this, began to cough.

"What is the matter with you?" inquired the domine. "Oh, please, sir, the apple has gone down the wrong way!"